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Concert: Ithaca College Concert Band: "A Night at the Opera"

Ithaca College Concert Band

Mark Fonder

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*"It is
my plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE CONCERT BAND

Mark Fonder, Conductor

"A Night at the Opera"

Faculty Artists
Randie Blooding, baritone
Carol McAmis, soprano
David Parks, tenor
Patrice Pastore, soprano
Beth Ray, mezzo-soprano

L'Italiana in Algeri (1812)

Gioacchino Rossini
(1792-1868)

Overture

transcribed by Lucien Cailliet

La Boheme (1896)

Giacomo Puccini
(1858-1924)

Love Scene

adapted and arranged by Merlin Patterson

Tannhauser (1845)

Richard Wagner
(1813-1883)

Fest Marsch

transcribed by Robert W. Rumbelow

Don Pasquale (1843)

Gaetano Donizetti
(1797-1848)

Quel Guardo il Cavalieri

arranged by Leonard B. Smith

Patrice Pastore, soprano

INTERMISSION

Le Nozze di Figaro (1789)

Overture

Wolfgang Amadeus Mozart
(1756-1791)
arranged by W. J. Duthoit

Tristan und Isolde (1859)

Liebestod

Richard Wagner
arranged by Glenn C. Bainum

Rigoletto (1851)

Bella Figlia

Giuseppe Verdi
(1813-1901)
arranged by Edgar L. Barrow

Randie Blooding, baritone; Carol McAmis, soprano;
David Parks, tenor; Beth Ray, mezzo-soprano

Waltzes from *Der Rosenkavalier* (1911)

Richard Strauss
(1864-1949)
arranged by Lucien Cailliet

Ford Hall
Wednesday, February 23, 2000
8:15 p.m.

About the Program

The traditional opera repertoire is simply too rich and significant for us in the windband world to ignore. Tonight's concert explores this great music via the finest transcriptions and arrangements available.

Rossini was the principal Italian composer of the early nineteenth century. The son of a horn player, Rossini was never considered a revolutionary. However, he helped solidify the Italian operatic style with his fresh melodic writing and mastery of ensemble writing. The person, Lucien Cailliet (1891-1985), who arranged this Rossini overture, was a member of the Philadelphia Orchestra for 20 years before orchestrating film scores, most notably *The Ten Commandments*. Cailliet produced over 100 compositions and arrangements for band.

The theme from *La Boheme's* Love Scene, first introduced in Act I by the two lovers, Mimi and Rudolpho, is used many times in the course of the opera, and always in association with Mimi. In this arrangement, Merlin Patterson fashioned a tone poem around his four favorite settings of the theme, connected by related material and closing with the death of Mimi. Puccini is considered the most important Italian opera composer of the late nineteenth and early twentieth centuries.

The most significant figure in German Romantic Opera, Richard Wagner revised the *Tannhauser* score numerous times between 1843 and 1845 in Dresden. In the second version, the music for the Venusberg scene was most impressive in its motivic substance, but not sufficiently developed to provide adequate counterpart to the scenes dominated by the songs and marches which became the basis of the work's popularity. Among the most popular of these was the *Fest Marsch* used at the entry scene of Act II, Scene IV of the opera. This transcription was taken from the score of the second Dresden version. Rumbelow's decision to incorporate the vocal chorus music helps to make this transcription a more historically complete version than simply using the orchestral parts alone.

One of the most prolific Italian composers of the second quarter of the nineteenth century, Donizetti composed some 70 operas, 100 songs, several symphonies, oratorios, cantatas, and chamber music. At the age of 45, he produced *Don Pasquale*, which is considered one of the great Italian comic operas of all time. It was an instant triumph and he would complete only two more operas. Those final two proved disappointing which led swiftly to Donizetti's madness, paralysis,

confinement in a Paris asylum and, ultimately, his death. Hmmm... there could be an opera there too.

Although now considered the epitome of Italian eighteenth century comic opera, *Figaro* had only moderate success in Mozart's Vienna. This is not surprising realizing that with this opera, Mozart transformed the usual characters with their stock antics of opera buffa to three-dimensional persons with human feelings. He did this with a superb wedding of libretto and music, with aria and ensemble forms. The overture demands clarity and liveliness; challenges for both ensemble and arranger.

According to music historian Donald Grout, few works in the history of Western music have so potently affected succeeding generations of composers more than *Tristan and Isolde*. The complex chromatic alterations of chords together with the shifting keys, telescoping of resolutions, and blurring of progressions produces an ambiguous kind of tonality that defies harmonic analysis used for previous composers. This arrangement, done by the famous Northwestern University bandmaster, captures the voicing of the harmonies masterfully.

The career of Verdi practically constitutes the history of Italian music for the next fifty years after Donizetti. Almost all of his music, save his *Requiem*, a string quartet, and a few songs, were written for the opera stage. Verdi's music was so popular for concerts in the park that over 300 arrangements of his music were published for the band during the twentieth century. This arrangement is from the famous Detroit Concert Band library.

Strauss's operatic masterpiece, *Der Rosenkavalier*. is dripping with the lighthearted rhythms and melodies of Viennese waltzes. However, the sophisticated chromatic harmonies are beyond the vocabulary associated with his non-related namesake, Johann. In addition to being a composer of significance, Strauss was also one of the most celebrated conductors of his day.

About the Artists

Randie Blooding, associate professor of voice at Ithaca College, received his D.M.A. from Ohio State University and also holds degrees from Southern Methodist University and Colorado State University. He was formerly on the faculties at Middle Tennessee State University and Southern Methodist University. Dr. Blooding studied with Martin Lies, Byron McPhearson, Paul Hickfang, Hermanus Baer, Bruce Foote, Larry Day, Orcenith Smith, and John Muschick. He was the winner of the National Federation of Music Clubs' National Artist Competition, a national finalist in National Association of Teachers of Singing competition, and a regional winner in Metropolitan Opera auditions. He has performed with the Dallas Civic Opera, Nashville Opera, Pittsburgh Opera Theatre, Atlanta Choral Guild, and the New York Opera Repertory Theatre.

Carol McAmis, professor of voice at Ithaca College received her master's and bachelor's degrees in voice from the University of Kansas. She has also studied at Tanglewood, the American Institute of Musical Studies, Graz, Austria, the University of Michigan and Westminster Choir College. Professor McAmis studied with Gary Race, Kenneth Smith, Phyllis Curtin, John Wustman, and Elisabeth Schwarzkopf. Formerly, she was on the faculty at the University of Kansas and Manchester College. She is a specialist in movement training and relaxation techniques for singing and is a Guild-Certified Feldenkrais Teacher.

David Parks, associate professor of voice at Ithaca College received his D.M.A. from the University of Arizona. He also received degrees from the University of Michigan and Westminster Choir College. A former faculty member of the College of William and Mary, Professor Parks was also an artist in residence at the Fairbanks Summer Arts Festival. His appearances include performances with the Bach Aria Group, Syracuse Opera, Michigan Opera Theatre, Chautauqua Opera, Virginia Opera, Arizona Opera, Ithaca Opera, Opera Delaware, Syracuse Symphony, Erie Philharmonic, Louisville Bach Festival, Erie Philharmonic, Spoleto Festival, Piedmont Opera Theatre, CAPAB Opera, Mauerbach Festival in Vienna, PACOFS Opera, and the National South African Arts Festival. Professor Parks studied with

Carol Webber, Richard Miller, Marlena Malas, and Louise McClelland-Urban.

Patrice Pastore, associate professor of voice at Ithaca College has master's degrees from the New England Conservatory of Music and Tufts University and a Bachelor of Arts degree from Bryn Mawr College. She was formerly on the faculties of Clark University and the New England Conservatory. Professor Pastore studied with Barbara Honn, Jan de Gaetani, Mignon Dunn, Joan Dornemann, Joan Heller, Susan Clickner, Phyllis Curtin, and Ellen Repp. She has had performances with Birch Creek Summer Festival, Grandin Festival, Cayuga Chamber Orchestra, Ithaca Opera, Hangar Theatre, and Opera Theatre of Lucca. A specialist in contemporary vocal music, she has worked with Gunther Schuller, George Crumb, Joseph Schwanntner and Lucas Foss. She has recordings on the Spectrum and Goldcrest labels.

Originally from Wisconsin, **Beth Ray** currently serves as assistant professor of voice at Ithaca College. Previous to this, she taught individual and class voice at the University of Texas at Austin, where she is nearing completion of a Doctor of Music Arts degree in vocal performance. Beth Ray recently sang the title role in Ithaca Opera's production of *Dido and Aeneas*. Since moving to the area in 1996, Ms. Ray has also performed the alto solos for Handel's *Messiah* with the Cayuga Chamber Orchestra, the Bach *St. John Passion* and Haydn *Missa Sanctae Caeciliae* with the Elmira Cantata Singers, Bach *Mass in b minor* with Masterworks Chorale, Beethoven *Symphony no. 9* with the Ithaca College Choir and Symphony Orchestra, Bach *Mass in b minor*, Handel *Belshazzar*, Liszt *Missa Solemnis* and Kodaly *Te Deum* at Hamilton College, Mozart *Requiem* with the Ithaca Community Chorus, and Mozart's *Vespers* at Wells College. In April, she will appear with the Syracuse Symphony in Mozart's *Requiem*.

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Piccolo

Doug Han

Flute

Gwendolyn Mathis

Dara Kahkonen

Claire McCabe

Amanda Eckler

Danielle Jo White

Katya Ermolaev

Jane Newsome

Oboe/English Horn

Kristina Czerwiak

Nikolai Busko

Laryssa M. Zuber

Bassoon

Amy Bassett

Jessica Shore

Jennifer Frederick

Gerald H. Porteus, III

Clarinet

Bret Dunham

Gina Belculfine

Christine Stevens

Theresa Perrone

Damian Vella

Janel Rao

Sandy Hales

Merilyn Perlman

Rebecca Greene

Kim Grizzaffi

Byron Ford

Amy Riegel

Bass Clarinet

Adam Berkowitz

Marco Cestaro

Alto Saxophone

Erik S. Donough

Sarah Singer

Jacob Hardesty

Kevin P. Bouley

Tenor Saxophone

Bryan Dunlap

Anthony Balester

Baritone Saxophone

Kristen Meeker

Christopher Lipe

Cornet/Trumpet

Erinn Hibbard

David Baird

James Hegedus

Timothy Harkcom

Leigh Bennedum

Jason Hess

James Sanderson

Timothy B. Ferguson

Keith David Reeves

Katherine Clemmens

Meghan Galloway

Horn

Katie Albinski

Patrick Votra

Chad Corey

Lauren Ponzoni

Shelley Facente

Daniel Coe

Juliana Mancantelli

Andrew Smith

Trombone

Jason Macy
Kristina Westin
Tim Smith
Augustus Devassy
Christopher DeGraw
Jeff Ball
Eric Swanger
Mathew Hough

Euphonium

Danielle Couture
Matthew P. Bufis
Catherine Karnas
Holly Szafran
Matthew Feinberg

Tuba

Mason A.S. Daffinee
Matthew Franco
Sean Conor Anderson
Lesley Ann Bannister

Double Bass

Brian Krauss

Harp

Myra Kovary*

Timpani

Laura Bilodeau

Percussion

Chris Ireland
Stephen Solook
Robert Miller
Patrick Roland
Kevin Grabowski

* guest performer